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Monthly



*Learning  
from the Flood*

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#### ON THE COVER

Sandbags on the Ashland Plaza, but no sand left in the Lithia Park playground. Did we learn our lessons from the flood? See cover story, page 8. Photos by Eric Alan.

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# JEFFERSON

Monthly

APRIL 1997

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The onset of April means three quick months have passed since the New Year's Flood inundated the State of Jefferson—time enough for life to return to normal. Is that all so positive?

Eric Alan contemplates an answer that may surprise you.

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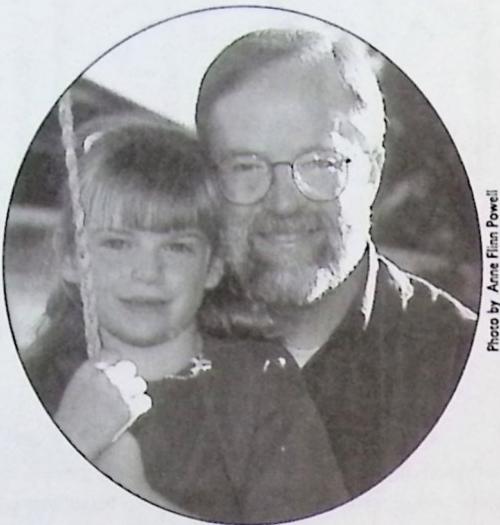


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# TUNED IN

Ronald Kramer

## Designing an NPR for the 21st Century

A couple of years ago NPR celebrated its 25th anniversary. A lot of things have changed since NPR's inception and now NPR is revisiting some of the core assumptions of its existence and struggling with the answers.

Many things have changed since NPR was founded in 1970, not the least of which is that the name National Public Radio now is widely recognized. Additionally, NPR has deservedly earned a reputation for thoughtful, probing, provocative journalism. It is, in many ways, a journalists' network. Both inside NPR and out, there is a tendency to see that success as a result of NPR's enterprise and commitment—both of which have played no small role. But that isn't the entire story.

NPR was conceived as the common heritage of the fledging band of small public radio stations which existed at the time of NPR's inception. Following a period of organizational evolution and mild chaos, what emerged was a true cooperative between a growing number of public radio stations and the network in which they firmly believed. It was a marriage made in heaven. Most of the stations were so small and under-funded that the programming they could muster locally was less than earth-shattering. What stations offered NPR was access to their audiences, modest funding and their passion for the public radio system they were building together. What NPR offered stations was innovative, professional programming which vastly exceeded their individual local capabilities but which capitalized centrally upon the station's individual strengths by drawing selectively upon their local programming.

What emerged was a uniquely American

THE DEBATE OVER NPR'S  
FUTURE SHOULD CENTER ON  
PROVIDING NPR THE  
FLEXIBILITY TO ADAPT TO THE  
EXPLOSIVE CHANGES  
OCCURRING IN MASS MEDIA.

voice—a sound tapestry unlike anything to be found elsewhere in broadcasting—and a growing complexity in the relationship between NPR and its member stations. The re-

lationship between all broadcasting networks and their stations is potentially rocky. There is, after all, a fundamental tension between the network programmers' interest in dominating the airwaves, which requires stations to yield their air time, and the stations' legitimate interests in serving local constituencies. Not surprisingly, fairly ap-

portioning the costs of network programming services between individual stations, and recognizing the value of stations' contribution to the network, is also an imprecise science. At times over the years those tensions have erupted but, for the most part, NPR and its stations have weathered their respective growth cycles with an effective, functional symmetry of interests.

However, a fundamental reassessment is now in progress.

The fact that NPR was founded as a cooperative receives too little attention from the NPR staff. Indeed, uniquely in broadcasting, NPR is literally owned by its member stations who exercise control over the network by electing its board of directors. I think that one of the reasons NPR has prospered is because of its member-owned nature. Some for-profit companies have found their salvation in employee buyouts precisely because the owner/workers' sense of investment helped moderate costs and create an environment in which deferred "compensation" for ownership became a component of the company's culture. I think the same principles have buoyed NPR.

Most networks have a free hand to reconcile the inherent differences in their relationships with stations of widely varying size. Because NPR is member-owned, the network has had a more difficult time in that area because, technically, each has the same, single vote/ownership over NPR's destiny. Ever-present, complex tensions over pricing led NPR, in 1992, to impose a five-year price "freeze." Now that period is ending and, with it, NPR and its member stations are engaging in a major reexamination of their relationship. Items on the table include:

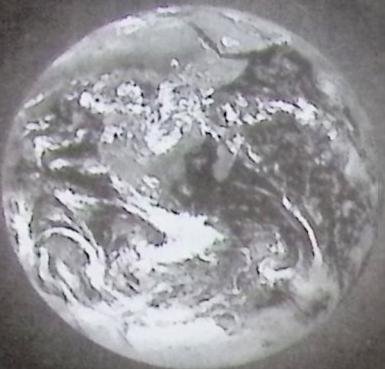
- Should NPR continue to be owned by its member stations? If so, NPR wants to know, what responsibilities does that ownership imply?
- Do the enormous changes which technology and deregulation are creating in the mass media suggest that NPR's own structure must also change with these times?
- Should NPR programming be available on an "exclusive" basis, in communities with more than one public radio station, if the station pays extra for exclusive rights?
- Should stations, largely in the West, pay proportionately more than they currently do for broadcasting NPR programming over multiple "satellite" radio stations (such as JPR's multiple stations)?
- What is the most appropriate manner of apportioning the cost for NPR's programming among stations?

These topics were debated at a series of regional meetings with stations during March. The outcome remains difficult to predict but I have one basic assumption.

NPR's success results in part from the synergistic harnessing of energy and talent with its member stations. Without that partnership, NPR is just one of a growing number of programming sources. For its own sake, and to serve the nation's investment in public radio, the debate over NPR's future should center on providing NPR the flexibility to adapt to the explosive changes occurring in mass media rather than in fundamentally altering the partnerships which have created public radio in the United States.

Ronald Kramer is JPR's Director of Broadcasting.

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# LIVING LIGHTLY

Bruce Moats

## Recycling at Southern Oregon State College

Over the last two decades support for recycling efforts at SOSC has shown a steady improvement. Without direct full-time staff support, much was left to the energies of students who passed through the college. Depending on who was present and providing leadership, results varied. As time passed, interest has increased, sparked by the ever-greater awareness among students beginning at an ever-earlier age. In addition, in 1991 the Oregon Legislature mandated that by the year 2000, all state agencies must recycle at least 50% of their waste streams.

As a result of that mandate, a campus recycling coordinator was appointed. In addition to overseeing the various programs on campus, the coordinator also ensures accomplishment of the annual audit which is part of the mandate. The audit currently takes a one day "snapshot" of recycling and extrapolates the data collected into an annual picture as a way of measuring progress toward the year 2000 goal. As of the April 1996 audit—set to coincide with Earth Week each year—SOSC was recycling about 33% of its stream. Thus, much remains to be done to achieve the goal.

In recent years, the student leadership in the residence hall complexes have been very active and have led the way on campus with their programs, volunteerism, and enthusiasm. Being a residential setting, a greater number of commodities have been recycled than in the academic and administrative buildings of the campus. The residence halls handle papers of various types, plastics, cans and bottles (deposit and non-deposit), cardboard, newsprint, and magazines.

In the academic and administrative buildings, emphasis has primarily been on office-type papers until the past two years when newsprint and magazines have been added. Cardboard has always been collected, but generally by the Delivery Services staff as part of unpacking goods delivered to the different departments and activities.

PROCEEDS FROM RECYCLED  
COMMODITIES IN A  
CONSTANTLY VOLATILE  
MARKETPLACE NEVER COME  
CLOSE TO COVERING THE  
EXPENSES OF MANAGING THE  
PROGRAM. NEVERTHELESS, WE  
CONTINUE TO SEARCH FOR  
WAYS TO IMPROVE IT.

Recycling was a natural and meshes right into some of their related businesses such as the artificial firelog manufacturing plant in Yreka, CA, which uses cardboard picked up on campus.

Recycling is obviously one of those "right things to do," yet does require management and labor resources to be successful. The mandate mentioned earlier came without resources and, as anyone vaguely familiar with recycling efforts is aware, proceeds from recycled commodities in a constantly volatile marketplace never come close to covering the expenses of managing the program. Nevertheless, we continue to search for ways to improve SOSC's program. For the academic and administrative areas, the pickup and disposition of recycled materials has been added to our delivery services staff's workload on an on-call basis. Also, an opportunity arose recently as a result of a job restructuring of a shared employee. His work requirements were

backfilled to include almost half-time dedication to recycling management and support. As a result, newsprint, magazines and cardboard are routinely handled, whereas previously they were only an *ad hoc* effort.

With the establishment of the student-run Environmental Resource Center in 1995, a student-organized pilot recycling program has been implemented in Taylor Hall, the first of its kind on campus. Fundamentally, this program is identical to the program in place in the residence halls. We hope this program will serve as a model for the rest of the academic buildings on campus as well as the Stevenson Union, which currently has its own unique recycling program—possibly the oldest continuous program on campus.

Since the current model program in our residence halls has proven successful, we want to capitalize on that success by extending the concept into all of our campus buildings. Thus, one of our primary goals is to have a comprehensive campus recycling program proposed, designed and implemented by the end of the '96-'97 academic year.

In addition to maximizing recycling from the waste stream, we constantly seek ways to reduce the waste stream generated in the first place. Measures pursued with varying degrees of success have included incentives to use refillable drink cups at our food service facilities, reuse of waste office paper for scratch pads, and advertisement of the address for those direct marketing agencies who offer to curtail catalog mailings.

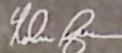
With the modest staff effort available for recycling support, we will continue to rely heavily on our energetic student volunteers to help enhance our program and ensure achieving our year 2000 recycling mandate.

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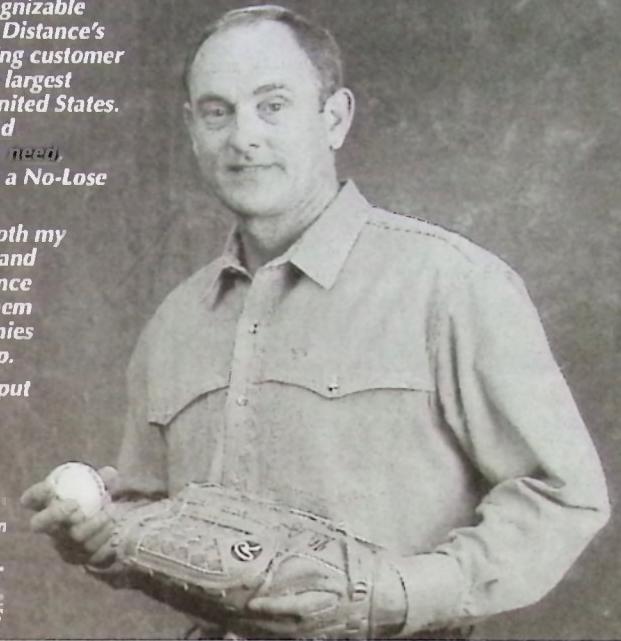
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Bruce Moats serves as the Physical Plant Director at SOSC. He is also the Recycling Coordinator and Resource Conservation Manager for the campus and serves as SOSC's representative to the Ashland Conservation Commission.

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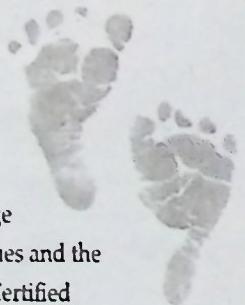
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# JEFFERSON OUTLOOK

Russell Sadler

## The Ghost of Sam Sheppard

**I**t was another of those sensational murders where everyone just knew he was guilty. Sam Sheppard, an osteopath in the Cleveland suburb of Bay Village, killed his wife Marilyn July 4, 1954.

Everyone knew it. Her parents knew it. Newspaper and television reporters knew it. The public knew it. The district attorney, however, was not so sure. It was harder to get a murder conviction in the '50s. The country had just fought a World War for freedom and American principles like innocence until proven guilty. McCarthyism had begun its ugly search for political scapegoats in this country just as Hitler had done in Europe, where the Holocaust murdered millions of Jews while the world watched. Americans were more concerned with the chance of convicting an innocent person instead of the mawkish fawning over victims so fashionable today. The Cuyahoga County district attorney was not sure he could convict Sam Sheppard with the evidence he had available.

The *Cleveland Press* did not share the district attorney's reluctance. The newspaper sent a team of reporters into the field. They compiled a long list of salacious, sensational rumors.

The dashing doctor and his attractive wife were swingers who liked kinky sex and popping pills. The couple had an evening of rough sex, Sheppard struck his wife a bit too hard and accidentally killed her, some rumors concluded.

Louis Seltzer, the straight-laced editor of the *Press*, wrote a rare front-page editorial demanding to know why Sam Sheppard was not in jail. The headline read: "Some-

one is Getting Away With Murder." A second front-page editorial was headlined: "Why No Inquest? Do It Now, Dr. Gerber." A third front-page editorial was headlined: "Quit Stalling-Bring Him In."

EVERYONE JUST  
KNEW HE WAS GUILTY.  
THEY READ IT IN THE  
NEWSPAPERS  
AND SAW IT  
ON TELEVISION.

Faced with growing public hysteria, prodded by reckless newspaper agitating, Sam Sheppard was arrested and prosecuted. It was a weak case from the beginning. All the evidence was circumstantial. There were no convincing witnesses who saw anything. The media mocked Sheppard's claim a bushy-haired stranger broke into the house and bludgeoned his wife while he slept on a nearby couch.

It was the first televised trial. Television was in its adolescence in 1954. There were no rules. No one knew what to expect. The large, bulky television cameras took over the courtroom. Equipment was everywhere. Jurors tripped over cables. It was a madhouse. In this media-poisoned atmosphere, Sheppard was convicted of second-degree murder and went to prison.

In a famous appeal, the United States Supreme Court overturned Sheppard's conviction and ordered a new trial. The justices condemned the Ohio trial court judge for failing to control the what the Supreme Court called the "carnival-like atmosphere" that deprived Sheppard of the fair trial all Americans are guaranteed by the Constitution. The case remains a judicial landmark.

It now appears Sheppard may not have been guilty. Financed by a son trying to clear his father's name, DNA tests on 42-year-old blood samples from the crime scene reveal Marilyn Sheppard's blood together with blood and semen from someone

who cannot be identified, but no blood or semen from Sam Sheppard. Was it the bushy-haired stranger's blood and semen on the crime scene items?

We will never know, of course. There is still no convincing evidence Sam Sheppard killed his wife. A second jury had its doubts. It acquitted Sheppard at his second trial in 1966.

Sam Sheppard was never able to clear his name. He was never able to earn a living after his acquittal. He died a despairing drunk in 1970. You see, everyone just knew he was guilty. They read it in the newspapers and saw it on television. IM

---

Russell Sadler was raised in Cleveland. His grandfather was a friend of Louis Seltzer. Sadler often had lunch at their table at the City Club of Cleveland, where he first heard this story.

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# Learning from the Flood

**D**isaster. It's a concept as nebulous as love or health: a condition which defies perfect description, but which seems intuitively recognizable. Be it love or disaster—or in the unfortunate case, both—people have difficulty defining it, but they know whether or not they're in it.

At the surface, this feels like easy truth. Yet, as it is with other human conditions, what disaster seems to be and where it comes from often prove to be far different from what first seems obvious. In the beautiful is often hidden the painful; while the painful can be such a great teacher that—if it is welcomed and faced—it can be turned into the beautiful. Disasters of certain kinds can be the greatest blessings in the cruelest of disguises: on an individual scale, I've seen that prove true with life-threatening illnesses, house fires, di-



THE PRIMARY  
INSTINCTIVE REACTION  
TO THE FLOODS—TO  
“GET BACK TO NORMAL”  
AS SOON AS POSSIBLE—  
WAS, WHILE  
PRACTICALLY USEFUL  
AT THE SURFACE,  
A THOROUGHLY  
INAPPROPRIATE  
RESPONSE

vorces, job layoffs and other unspeakable messes—all of which have inspired recoveries to better health than before the trauma hit. That doesn't imply that I'm an advocate of suffering: that which doesn't kill us sometimes makes us stronger instead of stronger. But the cliché often does hold, and if suffering is a fate impossible to avoid, the only remaining choice is whether to seek the wisdom contained within the pain, or to accept a victim's role. Taking on the victim's role will never help prevent future pain.

Few in the State of Jefferson would term the flood which heralded the arrival of 1997 as anything other than disaster. The economic and practical toll on people's lives is an undeniable, unfortunate hardship. Some lives will never be the same. On the scale of disasters, the flood may not

ARTICLE & PHOTOS BY  
*Eric Alan*

rival the Chernobyl nuclear accident, the incidence of obesity in the swelling American population, or the decision by the Sex Pistols to do a reunion tour. But still, the flood was a disaster. Right?

Again, this is an easy truth that may not be fully truthful. I maintain that although a disaster did happen, the flood itself was not it. This is not mere semantics; and if we're to learn our lessons from the flood on practical, spiritual and philosophical levels, we'll have to look closely at our participation in events which led up to and followed the flood. We'll have to examine our relationship to the flood and the Earth, which hosted the flood as naturally as it hosts us.

It's useful to apply the knowledge and skills developed in intimate personal relationships to our relationship to the Earth in general, and the flood in specific. Use the model of the flooding Earth as a difficult romantic partner for a moment—as intimately as we're involved with the Earth, the model mostly fails only in that it doesn't go far enough. There'll be no divorce from the Earth.

In this context, the floods are analogous to a deep fight with your partner. And the model immediately makes obvious that the primary instinctive reaction to the floods—to "get back to normal" as soon as possible—was, while practically useful at the surface, a thoroughly inappropriate response. For "getting back to normal" only means returning to how things were before. If the fight was evidence of deep unsolved issues, as this one was, not looking to find the solutions to those issues is the real disaster—one which will inevitably cause further disasters. If your partner has a point about your approach to the relationship, you'd better listen and take the responsibility of breaking your routine to seek solutions. The first step is to look *internally* rather than *externally*—to dare admit that what you see as an external event, a flaw of your partner's, is quite possibly a projection of a weakness of your own.

With the flood, this appears quite true. Disaster did occur, yes, but the flood was not so much the disaster as our approach to it. To

the earth, floods are *not* a disaster; they're a vital and regular part of the natural cycle. If we learned to suppress them somehow, as we have done with forest fires, we would surely discover a similar result: that suppression only creates an imbalance that creates larger, hidden long-term disasters. Disasters which in turn create expensive attempts by humans to bring back a semblance of the order we so confidently disturbed. The true disaster appears to be that, over the long term, we've built lives which do not revere and respect the nature of our intimate partner, the Earth. We have not accepted her as she is. So, when we criticize her for not being what we desire, it is indeed a projection of our own failings.

We must resist the temptation, then, to try to prevent floods or resist them, if we're to learn the wisdom contained in this one. We must not look for additional fights instead of resolution, no matter how attractive that fight might be.

At the deepest level—the level now most ignored and difficult to achieve for all of us—this means reassessing our Earthly relationship in a way which truly accepts this flood as cause for reverence instead of blame. The sheer force of the water and its unpredictability was a graceful reminder of the elegant supremacy of natural power, and our subservience to it. That this



**PREVIOUS PAGE:** Ashland's Bluebird Park becomes a torrent, destroying the Rogue Brewery.

**ABOVE:** With a crime scene ribbon tied to this foot, Abe Lincoln watches Lithia Park overflow.

**ABOVE RIGHT:** Never is the role of official organizations as clear as during a crisis.



respect is insufficiently carried was evident in the standard post-disaster outpourings of criticisms heaped upon various officials for not somehow preventing the damage; the pointing of blame upon humans—specifically, *other* humans. Not that some aspects of the crisis couldn't have been handled better on a human level, surely; but the frequent suggestion that official planning could've prevented the weather's basic effects is staggeringly arrogant.

What does this mean, though, on a practical level? Fully accepting a spiritual awe of the earth will not move the buildings already placed in the flood plain—one tangible block of evidence that our patterns are long-standing, and will not be worked out in a few sessions with a therapist. Anyway, it's frankly unlikely that the masses will seek or be able to find time in their hectic schedules to accomplish the required inner shift, even if they recognize the need.

Only slow, incremental practical measures seem realistic. I do not claim immediate wise solutions; only questions to ask in the learning process. Can we avoid doing exact rebuilds in flood zones? Can we use materials there, if we must rebuild, which can either tolerate a higher level of water saturation without damage, or can more easily be removed or replaced in the inevitable event of future flooding? Can mobile home parks, which suffered particularly heavy damage in the flood, be designed to keep the mobile homes more truly mobile? Can contingency plans then be made there for temporarily moving mobile homes to higher ground when

floods appear imminent? Can businesses in the flood zone include in their business design the use of fixtures, furniture and so on which is also mobile; which can easily be moved out of harm's way when the next high waters threaten? Can the bridges in Ashland's altered Lithia Park be rebuilt so that they can be removed or raised in times of high water, rather than be turned to mere splinters by their rigid attempts at resistance to the waters? Such engineering measures clearly add initial thought and ex-

a subjective one in some cases. Few would call stores full of mud an improvement; nor ruined houses; nor severed roads. But, in the case of natural and semi-natural areas such as radically altered creekbeds, the line between damage and mere change is less clear. Again, it may be a projection of our own intransigence that we instinctively see change and disaster as the same. Who is really to say, for example, that the massive widening of the creekbed in Lithia Park is inherently bad? I know at least one long-term Ashland resident who feels that in many ways, the park has been *improved* by the flood. He cites the heightened feeling of wildness, of connection to natural process, instead of the more tame and manicured feel of before.

There is no doubt, too, with the creekbed widened and many trees lost, the park will be lighter. Less will block the precious wintertime light. And, regardless of whether the changes are viewed as positive or negative, anyone who never saw the park in its previous condition wouldn't view its natural areas as *damaged*; only as the way they are. It's a fine lesson in perceptions and assumptions.

How we cope with difficult changes and other challenging conditions does offer excellent instruction about ourselves. Every disaster in America seems to result in the affected community pulling

together admirably: neighbors helping neighbors, dropping usual petty concerns, volunteering to assist in community efforts. It brings odd questions forth. If this is how

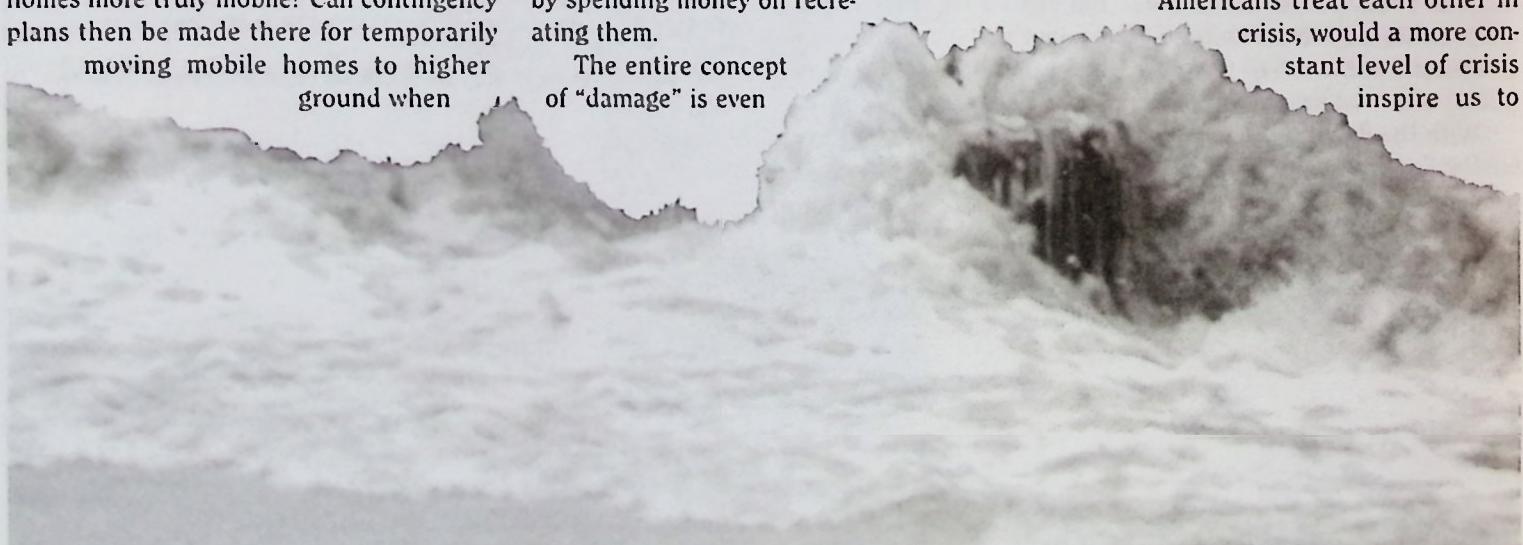
Americans treat each other in crisis, would a more constant level of crisis inspire us to



Does anyone still wonder where the name of Ashland's Water Street comes from?

pense to costs which are already difficult to bear, but perhaps less than flood insurance or the next inevitable bond measure which asks us all to pay for our mistakes by spending money on recreating them.

The entire concept of "damage" is even



treat each other that well all the time? Are we insufferable because of our affluence? Do we need more difficulty in our lives to inspire our nobility?

These are devil's advocate questions, in part, because the level of altruism inspired by crisis may not be sustainable on a daily basis, fueled by adrenaline as it is. And the ultimate effect of any disaster in this country has twisted side effects to go with the good ones. For one thing, shameless entrepreneurs rush in to try to get rich off disasters. They sell us souvenirs to help us announce our participation in what we claim we never wish happened. As I looked at the instant array of "I survived the flood" T-shirts and what-have-you, I kept hearing a song by John Gorka in my head:

*"It's America's own  
strange disease  
How we merchandise our  
tragedies"*

It applies to floods as well as fat, fallen Elvis. Not only do we merchandise those

tragedies, we now record them with a tireless redundancy that history has never seen before. On New Year's Day, for example, the Ashland Plaza was swarming with people armed with cameras, video and still, all deliciously soaking up every moment of the horror, so it could be brought back to life when it was over. We won't need to have another flood. We'll still have this one! We can just show it again when we feel that craving for exciting trauma.

As I walked around the Plaza that day myself, greeting all my friends who appeared there, I couldn't help thinking only half jokingly: *this is the social event of the year.*

Then I shot four rolls of film. Guilty, guilty, guilty.

The need during the flood to rely on organizations and individuals normally taken for granted, invisible, or merely an apparent annoyance also offers wisdom for the taking. It's a good reminder: City government and planning do have a point, for example. Also, police do not primarily exist to hide in the bushes waiting to give you speeding tickets. The National Guard—which did such an excellent job of distributing water in Ashland during the ten days the town was without—

of our daily communication is done face-to-face now—and all contact by phone, fax, and e-mail must pass through the same phone lines.

Of course, there are the broadcast communication technologies. Radio and TV provide the intended backbone services of emergency broadcast. But the ability of those media outlets to quickly collect and disseminate information is, behind the scenes, heavily dependent upon phone, fax and the Internet. Is anyone comfortable that our region's ability to cope with a crisis may be nearly entirely dependent on the phone company's maintenance and repair response?

The changes in the broadcast communications world in recent years were also soberingly evident within the power of the flood, too—the dangerous effects of consolidation. Frequent complaints were mouthed that commercial stations did a woeful job of keeping residents updated with information. But few if any of these stations remain in a position for adequate

reaction. The national consolidations of ownership and programming, along with other forces of economics and value systems, have seriously hamstrung investigative journalism at local commercial media outlets. The rigid commitments to national programming and advertising; the economic benefits to the distant parent corporation which have pared back staffs—these events leave the staff who do remain in an impossible position in crisis. Crack news teams cannot respond if they no longer exist, or don't have the resources necessary to respond.

If there was doubt in certain minds before about the value of public radio in the lives of *all* citizens—not just the, what was it, "cultural elite"—the dependence of the region upon Jefferson Public Radio during the flood, and the gracious

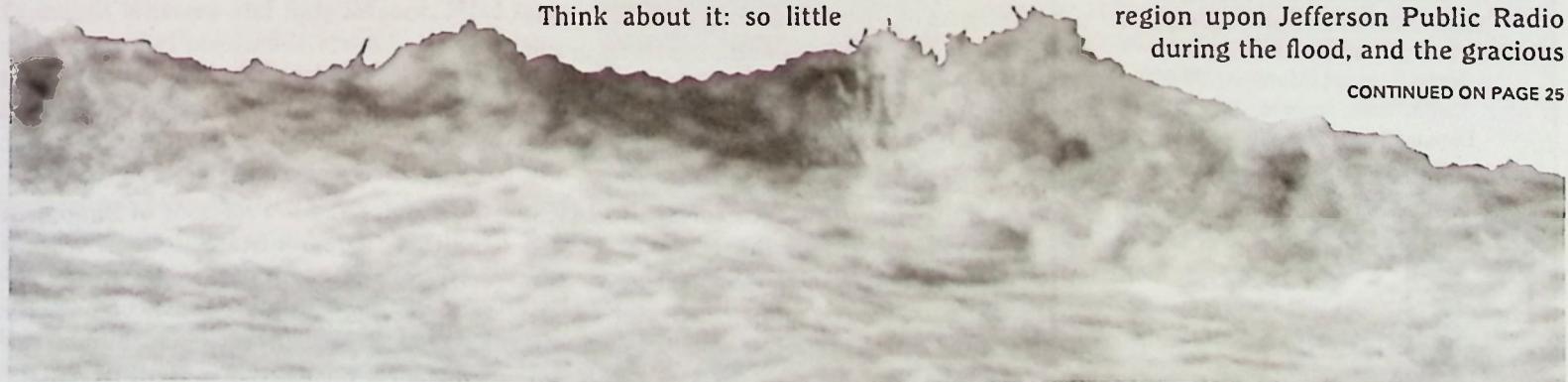
CONTINUED ON PAGE 25



**IS ANYONE  
COMFORTABLE THAT  
OUR REGION'S ABILITY  
TO COPE WITH A CRISIS  
MAY BE NEARLY  
ENTIRELY DEPENDENT  
ON THE PHONE  
COMPANY'S  
MAINTENANCE AND  
REPAIR RESPONSE?**

is not just an idle bit of war machine. And don't look down on the guy who cleans out porta-potties for a living: you, too, may consider him your personal savior if your town's pipes break next.

Another rather sobering lesson—as startling as going half a mile to sit on a twenty-five degree porta-potty seat at 4 a.m.—is the degree to which our collective ability to cope with crisis has become dependent upon technology most of us cannot fix. Specifically, on communications technology. Even more specifically, on the phone lines. The break of one main phone cable caused a near-complete failure in communications between Josephine and Jackson Counties. Just one cable! Another key break or two could have been regionally catastrophic. Think about it: so little



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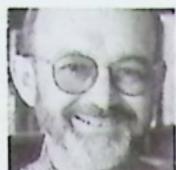
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# NATURE NOTES

Frank Lang

## Giardia

The next time you are out in the field enjoying nature, you might be tempted to quench your thirst by drinking from a nearby stream or spring. But beware, there is a relatively new hazard in our outdoors in addition to poison oak, ticks, and the occasional rattlesnake. It is a microscopic flagellated protozoan, *Giardia lamblia*, a single-celled organism that inhabit the small intestine of many mammals, including humans.

Although the condition in humans is sometimes called "Beaver Fever," the source of the infection in wildland waters is not limited to aquatic mammals. Half of the infected humans in the United States are asymptomatic, that is, they carry the parasite, but do not have the symptoms. Such individuals might be considered the modern "Typhoid Marys" of the woods—if you recall that story from high school health class. The number of such individuals is estimated between 2% to 20% of the U.S. population. Any mammal that goes potty in the woods—or worse, in or near water—such as deer, bears, domestic livestock or humans, is a potential source of the infection.

Infected individuals excrete cysts in large numbers, often for months or years. The cysts can remain alive (or viable, as biologists like to say) for long periods of time under moist conditions. *Giardia*'s grand plan for its continued existence is to have another unsuspecting mammal ingest cysts when taking a drink of water and so continue to make more cysts *ad infinitum*.

For thirsty outdoor folks, the wisest course is prevention. Don't drink untreated water in the woods, no matter how clear, cold and free-running the water is. Although the parasite can be killed by drugs, the cure is unpleasant. The drugs cause ad-

verse side effects. If you are going out for a short trip, carry water from home. On longer trips, boil water for 1 minute or more at higher elevation (probably the surest treatment), or use water treatment tablets or water filters recommended for *Giardia* strictly according to directions. The

DON'T DRINK UNTREATED  
WATER IN THE WOODS,  
NO MATTER HOW CLEAR,  
COLD AND FREE-RUNNING  
THE WATER IS.

U.S. Forest Service recommends using iodine-based chemicals only in case of emergencies because of uncertainties with chlorine-based preparations and variables such as temperature, pH, turbidity and contact time that determine the effectiveness of the disinfectants. Before you buy a filter make sure that it can not be easily contaminated with unfiltered water. Don't rinse out your cup or canteen with untreated water before or after use, or brush your teeth in the creek.

The symptoms of diarrhea, gas, appetite loss, cramps, bloating, and sometimes fever, may appear anytime from several days to several weeks after ingesting the contaminated water. This state can last up to six weeks and, if untreated, disappear only to reappear intermittently over many months.

If you come down with such symptoms and have recently consumed untreated water, head for your doctor's office and remember that prevention is a lot better than the cure.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

# Dougie MacLean & Cheryl Wheeler

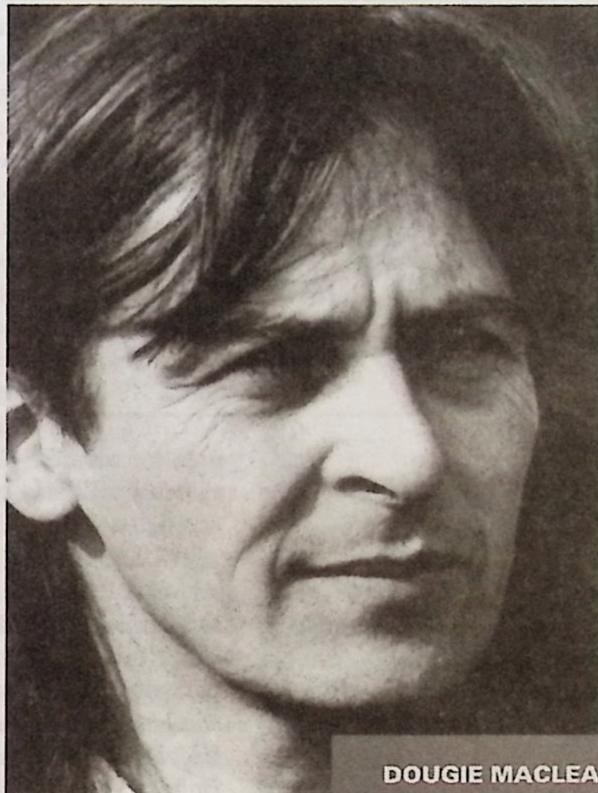
**F**riday, April 4 will bring the only double-headliner bill of *voxPOP: the Contemporary Singer/ Songwriter Concerts* to the SOSC Music Recital Hall. Dougie MacLean, a Scottish music superstar, will team with Cheryl Wheeler, who's both one of strongest lyricists and funniest women ever put together in one singer/songwriter's body. Each will perform full sets that evening.

At the core of Dougie MacLean's success is a song canon that comes from deep in the heart and deep in the land. His song "Caledonia" is the unofficial national anthem of Scotland.

A former member of leading Celtic groups the Tannahill Weavers and Silly Wizard, MacLean's solo career has resulted in six gold records overseas on his own Dunkeld label. There's even been a BBC TV special broadcast called *The Land: Songs of Dougie MacLean*.

"I like dealing with songwriting as kind of a magical art. I like the idea that there's something about it that I don't understand and that I can't put my finger on," says Dougie MacLean. "You can give the same eight notes to people and they'll all come up with different things, but one of them might just be something that will break your heart. Music is such a strange

**DOUGIE MACLEAN,  
A SCOTTISH MUSIC  
SUPERSTAR, WILL TEAM  
WITH CHERYL WHEELER,  
WHO'S BOTH ONE OF  
STRONGEST LYRICISTS  
AND FUNNIEST WOMEN  
EVER PUT TOGETHER IN  
ONE SINGER/  
SONGWRITER'S BODY.**



ARTICLE BY  
*Tom Olbrich*

powerful thing."

Dougie MacLean has been under music's magical spell since his childhood. Growing up in a rural Scottish town, music was an inherent part of the culture. Farmers would make up tunes as they worked on the land, then would get together after a hard day's work and sing in pubs and the whole town would gather every weekend in village halls for square dancing.

It was this natural exposure to music that led Dougie MacLean to be described as a "Scottish phenomenon" by journalists and other musicians over the years.

With his brilliant fiddling, exquisite guitar style, expressive voice and honest performance, his songs conjure up remarkably vivid imagery of Scotland and our world.

Cheryl Wheeler is a stellar performer who's outrageously funny one moment and heartachingly vulnerable the next. Her songs have been turned into hits by Bette Midler, Suzy Bogguss, Dan Seals and others. Mary Chapin Carpenter, Allison Krause and Janis Ian are big enough fans that they've backed up Wheeler on her recordings.

Cheryl Wheeler has been a familiar presence on the New England coffee-

CONTINUED ON PAGE 33



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# ONLINE

*Joe Loutzenhiser*

## Little Secrets

Secrets are fun. For some reason, knowing something that others do not gives us a feeling of exhilaration. Of course, this is not always true, especially as adults. All of us have our own little dark corners of our lives that we don't share, but that's not what I'm talking about. What I'm referring to are the secrets of the grade school note-passing variety.

When I was a child my father taught me simple ciphers. The one I remember the most was a cardboard square with a circle cut from the middle that had many pie-wedge pieces drawn on it, like the spokes of a wheel. The letters, numbers and punctuation symbols were inscribed on the circle's edge and on the corresponding positions on the square. You could then rotate the circle within the square, mismatching the characters. You could then create ciphers by moving the wheel a certain number of positions between each letter of a sentence and using the letter on the square instead of the real letter on the circle. Among my childhood friends we used the sequence 3221, my house number. You start with the circle matched to the square, then rotate three positions clockwise and match your true letter on the circle to the new letter on the square. Then rotate two positions and get the next letter, and so on, repeating the sequence as many times as necessary. As simple as this may seem, it's almost unbreakable unless you can guess the sequence. We never had anything important enough to need encryption, but we still had a lot of fun sending each other encoded messages.

It's now twenty years later and things haven't changed much: I still do not have anything important enough to need encryption, but I still have fun encrypting. Only now I use a computer to do the tedious encoding and decoding.

There are many applications of personal security for the computer user. You might want to encrypt files to keep them from others using the same computer, or to send files through FTP or as e-mail attachments when you cannot be sure who is on the receiving end. You may also wish to encrypt the text of your e-mail, ensuring security both in transmission and reception.

OUR GOVERNMENT  
CLASSIFIES ENCRYPTION  
AS MUNITIONS,  
LIKE BULLETS  
AND BOMBS.

used to compress files, but if you use the -s switch it will also encrypt. Example, to encrypt HIDEME.DOC you would type PKZIP -s HIDEME.DOC HIDDEN.ZIP. You provide a password, and then manually delete the source file, HIDEME.DOC. To decrypt, type PKUNZIP -s HIDDEN.ZIP, and enter the password when prompted. PKZIP has a whole lot of options, so read the MANUAL.DOC that's included for details. PKZIP isn't free, so if you're going to use it, buy it.

Recently, Symantec has posted a free encryption utility, Norton Secret Stuff, on their Web site ([www.symantec.com/nss/](http://www.symantec.com/nss/)). Norton Secret Stuff (NSS) is much easier to use than PKZIP. Once launched you simply choose the files you want to encrypt, provide a password, destination path, and name for the encrypted file. The nifty thing about NSS is that the encrypted file is an executable with the decrypter built in. That means to decrypt you just run the file, supply the password, and out pops your files. This makes NSS particularly suited to encrypting email attachments. Whoever receives the file doesn't need to have NSS, just the correct password. Again, if you're trying to secure files, once the encryption is complete you'll have to delete the source files.

PKZIP and NSS are fairly simple encryption programs, both in features as well as degree of security. Unless you choose a long password an industrial strength "cracker" program may make short work of getting at your files. Even more likely is that someone could guess your password based on what they know about you. Don't use passwords that are names, birthdays, or something to do with you personally. Mixing letters and numbers also makes guessing more difficult. But unless you've got spies keeping close tabs on you, these utilities will work just fine for keeping kids and co-workers from snooping.

Now, if spies have been cracking your e-mail, a commercial encryption utility may be necessary. Phil Zimmermann's Pretty Good Privacy (PGP) has been proven to be exceptionally secure, so secure that the government harassed Zimmermann for years with lawsuits. Our government classifies encryption as munitions, like bullets and bombs, and they didn't like that PGP was available on the Internet to anyone, including suspected enemies. Recently the case has been dropped and now PGP is available with some export restrictions. Access Control ([www.accessco.com](http://www.accessco.com)) sells ViaCrypt PGP/PE which can be used for both email and file encryption. If you like to tinker, and don't mind the lack of a printed manual and Technical Support, there is also a freeware version of PGP ([web.mit.edu/network/pgp.html](http://web.mit.edu/network/pgp.html)). PGP uses public key encryption, a subject too technical to go into here, but this means that both people must have PGP to exchange encrypted messages. Even though more complicated than NSS, PGP is essential to completely ensure privacy. PGP is available for DOS, Windows, Mac, and UNIX, and files encrypted on one operating system can be exchanged with another.

Remember those who use encryption don't necessarily have something to hide. We just don't want our lives to be any more public than they are already. JM

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Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

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*Rhythm & News*

# FEEDBACK

## Letters to the Editor

### Thoughts of Floods and Conditioned Dogs from Our Listeners

Your covering of the flood as it was occurring was a big help to us in the health care industry in Northern California. I followed your call-in reports regarding areas where roads were out and the water situation for reference for our home care field staff at Redding Medical Home Care here in Redding with a drop site in Mt. Shasta that covers Dunsmuir to the Oregon border.

I heard the waters rushing through downtown Ashland and could scarcely believe my ears.

I am a fond listener of Jefferson Public Radio and appreciate you all a lot. Thanks.

*Margie Fincham, RN*

*Assoc. Director of Professional Services  
Redding Medical Home Care*

area. Our best wishes go out to the residents of Southern Oregon, especially those in the towns of Ashland and Talent with their water and sewage problems, with hopes that their lives can return to normal as quickly as possible.

Thanks.

*Hayes & Denise Davis  
Farmersville, CA*

The City of Ashland would like to take this opportunity to thank you for all your help and support during our recent flood crisis. This has been a challenging time for the citizens of Ashland and we sincerely appreciate your support. We are truly fortunate to live in a community where citizens, surrounding cities and businesses selflessly offer their help.

Thank you.

*Catherine Golden  
Mayor, City of Ashland*

For the first time in history, I did not mind missing *All Things Considered*. You did an absolutely splendid job of keeping the area informed of what was going on. The immediacy of radio is its most incomparable asset and you utilized it to the fullest.

Your reporter from Redding [Eric Teel] did just great at keeping us informed of the calamitous happenings in and around Lake Shasta and its environs. He was on the spot and full of facts and figures and not just speculation.

Your handling of your callers was just perfect. You went to incredible lengths to have knowledgeable people right there. Even though the phone links were down for awhile, I learned more from you about Grants Pass than I did locally. They were still worrying about their commercials here.

A great job superbly done.

*Ramona K. McGuire  
Grants Pass, OR*

.....

Since you asked for comments about how the radio station dealt with the flood, I thought I'd throw my 2 cents worth in. Basically, if it wasn't for the radio station, I would have been completely isolated from any news. I REALLY appreciated the coverage. I live in the Colestin Valley without electricity, and until November of last year, without phone service. (Or newspaper.) Public radio is my basic source of news. On the morning of Jan. 1, my new phone service was wiped out because the phone line was on a bridge over my creek which was washed away by logging debris flying down the raging high waters. JPR was the only contact I had with the outside world. I tuned in all day and for days afterward to find out what was going on. It's how I found out that Colestin Road had a washout and the road was closed between my home and where I work at Electronic University Network. Thus, for a few days, a 10 minute drive turned into a 45 minute commute to work. But at least I knew it was out. I liked the call-in shows also during that period, but mainly I loved the station stopping the regular broadcasting often to update the local news.

The only confusing information I noticed was whether to flush or not to flush in Ashland.

Cathy Council  
Colestin Valley, CA

.....

Congratulations and full marks for the outstanding works performed by the staff and volunteers of Jefferson Public Radio in the wake of the New Year's flood. It was a valuable and heroic effort serving communities in crisis.

While commercial radio blathered, JPR was on the job with up-to-date information delivered in a steady, sober, and reliable manner. This was particularly welcome to the many working to salvage their community from the muck and for whom receiving the latest news was critical to their planning and safety.



#### Two anecdotes:

My wife and I delivered fresh water to homebound seniors throughout Ashland in the first days after the mains were shut off. Having just heard the latest update from John [Baxter] or Russ [Levin] on our truck's radio as we drove from house to house enabled us to pass along timely information to residents who sometimes were frightened by the rumors or confused by rapidly changing conditions. We were able to answer questions, provide telephone numbers, and often simply reassure folks that things were going to work out. And of course we would suggest they tune in to JPR so they could feel connected with events.

Also, a colleague of mine and Ashland resident spent the holidays out of state with his family. He returned by air to Sacramento late Thursday, the 2nd, then by car along I-5. A long and arduous trip, certainly, but because he knew to keep his car radio tuned to JPR, he arrived home in Ashland informed and psychologically prepared for the conditions awaiting him and his family.

Thank you for once again demonstrating the value of true, community-oriented public radio and for reminding me in so powerful a way

why I remain a loyal supporter.

Scott B. Rayburn  
Medford, OR

.....

I have been meaning to give feedback to JPR since the flood. I normally avoid call in shows. Generally I think they are a blight on the airwaves. However the use JPR made of the format during the flood recovery period was no blight.

I felt very proud to be a member and to know that I support a community service of such value. You folks did an excellent job of getting information out all over the area. You warned us of the possibility of inaccuracies and you did follow up. I am sure it was not easy and I thank you. Most of the calls I heard were interesting and helpful. Those that were crabby or just plain stupid were handled with more tact than I could

have mustered. I admire you all and thank you for being there.

Re the Jefferson Monthly: I think you are doing great job with it. I appreciated the article a few months back about death and killing. I also appreciated the "impassioned" responses. I didn't see any letters in the February issue. I missed them. I didn't write so I guess I have no one to blame but myself.

Keep up the good work. Thanks.  
Dan Fischer

.....

We followed all the information [on the flood] we got through your organization. It was reassuring to know that you were giving the public up-to-date info.. We could plan our errands safely. Thanks a lot.

Urban and Emma Florin

.....

Jefferson Public Radio did an excellent job in covering the floods in this region. The co-ordination, Q and A activities, covering of events, etc. was absolutely superb. I listened to all this with great interest. Please find a small token of support for the recovery of Ashland from the tragic destruction. [A check was attached to this letter.] I have never visited Ashland, but hope I will have the opportunity to do so. Kudos to all the staff of JPR for a job well done! Continue the good work!

Tony Homar  
Coquille, OR

.....

And on the subject of our recent programming changes:

Monday, I realized that one of my dog's food cues is the theme to *All Things Considered*. When the theme began at 3:00 p.m. rather than the accustomed 4:00 p.m., my dog went ballistic. I expect this behavior at 4:00, but was surprised to see it at 3:00. So, now, I have to retrain my dog.

Other than this small annoyance, I am pleased with the changes.

Judy Kinnicutt

JM

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Please address all letters to Eric Alan, Editor, Jefferson Monthly, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland OR 97520. Or e-mail them to: ealan@jeffnet.org.

## At a Glance

## Specials this month

## CLASSICS &amp; NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

This month *The Concert Hour* returns to Sunday afternoons. Michael Rothe hosts this program of highly diverse concert recordings made by German broadcasters. Sunday afternoons at 2pm.

## Rhythm &amp; News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

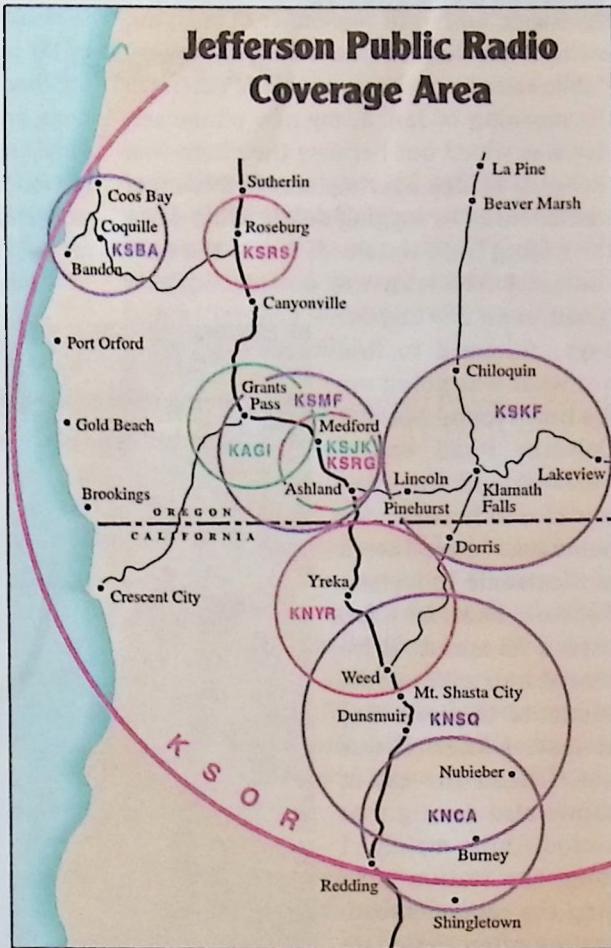
She's fluent in five languages, she's lived in four different countries, she has a doctorate in Chemistry, and she knows that great jazz is universal and timeless. Join Patricia every Friday night for *Vintage Jazz*, beginning at 10:30pm. Ciao!

## News &amp; Information Service

KSJK / KAGI

The tax man cometh this month, so to help you get through, tune in to *Sound Money* Saturday morning at Sam or Sunday at 10am. On April 5 & 6, host Bob Potter presents *The Last Chance Tax Show*.

Sound Money host Bob Potter



## Volunteer Profile: Michael Prikryl



Michael comes to JPR from Filderstadt, Germany (a small town near Stuttgart), via a student exchange. He attends the University of Tubingen, and is doing post-bacalaureate study in English and American Studies at SOSC. Michael has worked in radio in Germany, so it is natural that part of his study at SOSC includes a stint at JPR. He shares host duties with Morgen Shinn on Jazz Monday, and assists in our news room.

Michael sees some differences between JPR and the non-commercial radio stations at which he's worked in Germany. "Some of the technology at JPR is older," he says—which is no surprise to us. "Also, we don't have any on-air fundraising in Germany. There, people have to pay a monthly fee for television, and that goes to support public broadcasting."

That toll-free number again is...

## KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Callahan 89.1	Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud,
Cave Junction 89.5	Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin,
Coquille 88.1	Tulelake 91.9
Coos Bay 89.1	Port Orford 90.5
Crescent City 91.7	Parts of Port Orford,
Ft. Jones, Etna 91.1	Coquille 91.9
Gasquet 89.1	Redding 90.9
Gold Beach 91.5	Roseburg 91.9
Grants Pass 88.9	Sutherlin, Glide 89.3
Happy Camp 91.9	Weed 89.5

# CLASSICS & NEWS

**KSOR 90.1 FM** KSOR dial positions for translator  
ASHLAND communities listed on previous page

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>

## Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Living on Earth <b>N. CALIFORNIA STATIONS ONLY:</b> 10:30 California Report</p> <hr/> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>	<p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Musical Enchanter Radio Theater 6:30 Folk Show 9:00 Thistle &amp; Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p>

## News & Information

**KSKJ AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Anything &amp; Everything with Jason Sauls 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Latino USA (Thursday) Real Computing (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) Larry Josephson's Bridges (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The NewsHour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 People's Pharmacy 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>

# Program Producer Directory

**NATIONAL PUBLIC RADIO**  
635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

AFROPOP WORLDWIDE  
ALL THINGS CONSIDERED  
AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in-number: 1-800-332-9287  
JAZZSET  
LIVING ON EARTH  
Listener line: (617) 868-7454  
MARIAN MCPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 842-5044  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 371-1775  
WORLD CAFE

**PUBLIC RADIO INTERNATIONAL**  
100 NORTH SIXTH STREET  
SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000

AS IT HAPPENS  
BBC NEWSHOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES  
Listener line: (215) 458-1110  
JAZZ CLASSICS  
MONITOR RADIO  
Listener line: (617) 450-7001, Radio@CSPS.COM  
SOUND MONEY  
ST. PAUL SUNDAY MORNING

## OTHER PROGRAMS

GRATEFUL DEAD HOUR  
TRUTH & FUN INC  
484 LAKE PARK AVENUE #102  
OAKLAND CA 94610  
HEARTS OF SPACE  
PO BOX 31321  
SAN FRANCISCO CA 94131  
(415) 242-8888  
MILLENNIUM OF MUSIC  
WETA-FM  
PO BOX 2626  
WASHINGTON DC 20006  
NEW DIMENSIONS RADIO  
PO BOX 410510  
SAN FRANCISCO CA 94141  
(415) 563-8899  
THE DIANE REHM SHOW  
WAMU  
BRANDY WINE BUILDING  
THE AMERICAN UNIVERSITY  
WASHINGTON, DC 20016-8082  
Call-in line: 1-800-433-8850  
OREGON OUTLOOK / JEFFERSON EXCHANGE  
RUSSELL SADLER  
SOSC COMMUNICATIONS DEPARTMENT  
1250 SISKIYOU BOULEVARD  
ASHLAND OR 97520  
WEST COAST LIVE  
915 COLE ST., SUITE 124  
SAN FRANCISCO CA 94117  
(415) 664-9500

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM VREKA KSRG 88.3 FM ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am  
**Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am  
**JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon  
**First Concert**

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm  
**NPR News**

12:06-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm  
**All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm  
**All Things Considered**

The latest international and national news from NPR.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am  
**Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am  
**First Concert**

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm  
**The Metropolitan Opera**

2:00-4:00pm  
**St. Louis Symphony**

4:00-5:00pm  
**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm  
**America and the World**

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm  
**On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

## SUNDAYS

6:00-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am  
**Millenium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am  
**St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm  
**Siskiyou Music Hall**

Music from Jefferson Public Radio's classical library.

2:00-3:00pm  
**The Concert Hour**

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm  
**CarTalk**

Click and Clack come to the Classics!

4:00-5:00pm  
**All Things Considered**

The latest news from NPR.

5:00pm-6:00pm  
**To the Best of Our Knowledge**

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm  
**Selected Shorts**

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

**FEATURED WORKS**

\* indicates composer's birthday

**First Concert**

- Apr 1 T Holst: Ballet Music fr. *The Perfect Fool*
- Apr 2-Apr 16 JPR Spring Fund Drive
- Apr 17 Th Beethoven: Symphony No. 6 ("Pastoral")
- Apr 18 F Mozart: Flute Concerto No. 1
- Apr 21 M Howells: Violin Sonata No. 2 Op. 26
- Apr 22 T Barber: String Quartet
- Apr 23 W Walton: Violin Concerto
- Apr 24 Th Elgar: Violin Concerto
- Apr 25 F Bartok: Divertimento for Strings
- Apr 28 M Beethoven: String Quartet Op. 135
- Apr 29 T MacDowell: Suite No. 1 Op. 42
- Apr 30 W Pipelare: *Missa L'homme arme*

**Siskiyou Music Hall**

- Apr 1 T Beethoven: Violin Sonata No. 9
- Apr 2-Apr 16 JPR Spring Fund Drive
- Apr 17 Th Copland: *The Red Pony* Suite
- Apr 18 F Rachmaninov: Piano Concerto No. 3 Op. 30
- Apr 21 M Mendelssohn: Symphony No. 4
- Apr 22 T Bach: Overture in B, BWV 1067
- Apr 23 W Mussorgsky: *Pictures at an Exhibition*
- Apr 24 Th Stravinsky: *Pulcinella*
- Apr 25 F Beethoven: Trio Op. 1 No. 3
- Apr 28 M Tchaikovsky: Suite From *Swan Lake*
- Apr 29 T Joseph Joachim: Hebrew Melodies
- Apr 30 W Mozart: Violin Concerto No. 5



Hildegard Behrens at Brünnhilde and James Morris as Wotan in Wagner's *Die Walküre*, performed this month on **The Metropolitan Opera**.

**HIGHLIGHTS****Metropolitan Opera**

**Apr 5** *Faust* by Gounod  
Cast: Renee Fleming, Jane Bunnett, Richard Leech., Dwayne Croft, Samuel Ramey. Conductor: Julius Rudel.

**Apr 12** *Die Walküre* by Wagner  
(NOTE: 9:30am start time)  
Cast: Hildegard Behrens, Deborah Voigt, Hanna Schwarz, Placido Domingo, James Morris, John Macurdy. Conductor: James Levine.

**Apr 19** *Eugene Onegin* by Tchaikovsky  
(NOTE: 9:30am start time)  
Cast: Galina Gorchakova, Mariana Tarasova, Vladimir Chernov, Vladimir Ognovenko. Conductor: Antonio Pappano.

**Apr 26** *Fedora* by Giordano  
(NOTE: 9:30am start time)  
Cast: Mirella Freni, Ainhoa Arteta, Placido Domingo, Dwayne Croft. Conductor: Roberto Abbado.

**St. Louis Symphony**

**Apr 5** Schat: *The Heavens*; Schumann: Piano Concerto; Beethoven: *Egmont* Overture. Radu Lupu, piano; Hans Vonk, conductor.

**Apr 12** Diepenbrock: *Wandering Through the Woods*; Ravel: Piano Concerto in G; Berlioz: *Symphonie Fantastique*. Pascal Roge, piano; Hans Vonk, conductor.

**Apr 19** Vaughan Williams: Fantasia on a Theme of Thomas Tallis; Bolcom: Lyric Concerto for Flute and Orchestra; Bourne/Galway: "Carmen" Fantasy; R. Strauss: *Ein Heldenleben*. James Galway, flute; Leonard Slatkin, conductor.

**Apr 26** Faure: *Pelleas et Melisande*; Welcher: Concerto for Clarinet and Orchestra; Brahms: Piano Concerto No. 1. George Siffler, clarinet; Leonard Slatkin, conductor.

**St. Paul Sunday**

**Apr 6** Visits with the Brentano String Quartet, Mark O'Connor, Pepe Romero, The Palladian Ensemble, Gil Shaham, and many others.

**Apr 13** Barry Douglas, piano. Rachmaninoff: Moments Musicaux, Op. 16; Brahms: Ballads, Op. 10; Schubert: "Wanderer" Fantasy.

**April 20** The Dale Warland Singers with composer Dominick Argento. Corigliano: *L'Invitation au Voyage*; Argento: *Walden Pond*.

**Apr 27** Truls Mork, cello; Howard Gimse, piano. Prokofiev, Sonata in C, Op. 119; Strauss: Sonata in F, Op. 6.

**The Concert Hour**

**Apr 6** Mendelssohn: Overture to *A Midsummer Night's Dream*; Schubert: Variations on a Theme Op. 35; Brahms: Variations on a Theme by Haydn.

**Apr 13** Ravel: *Le Tombeau de Couperin*; R. Strauss: Dance Suite from Piano Pieces by Couperin; Tchaikovsky: Variations on a Rococo Theme.

**Apr 20** J. C. Bach: Trio Sonata for Two Violins and Continuo; Mozart: Symphony No. 41 ("Jupiter"); Klein: Fantasy and Fugue for Two Violins, Viola and Cello.

**Apr 27** Ysaye: Quintet for Strings; Debussy: Fantasy for Piano and Orchestra; Pierne: Impromptu caprice, Op. 9.



# T E X A C O METROPOLITAN OPERA BROADCAST SCHEDULE 1996 - 97 SEASON

Das Rheingold.....	March 29
Faust .....	April 5
Die Walküre .....	April 12
Eugene Onegin* .....	April 19
Fedora* .....	April 26

\*New production

Tune in every week to the live  
"Saturday at the Met"  
radio broadcasts.

Saturdays at 10:30am on

## CLASSICS & NEWS

**TUNE IN**

Sundays 10am on Rhythm & News



## URL Directory

- Ashland Schools  
<http://www.jeffnet.org/ashland>
- BandWorld Magazine  
<http://www.jeffnet.org/bandworld>
- Best Foot Forward  
<http://www.jeffnet.org/bestfoot>
- Chateaulin  
<http://www.jeffnet.org/chateaulin>
- Computer Assistance  
[http://www.jeffnet.org/computerassistance/compassit.](http://www.jeffnet.org/computerassistance/compassit)
- ESPI  
<http://www.jeffnet.org/espi>
- Jefferson Public Radio  
<http://www.jeffnet.org>
- JEFFNET  
<http://www.jeffnet.org/jnet.html>
- City of Medford  
<http://www.ci.medford.or.us>
- Project A  
<http://www.projecta.com>
- Rogue Valley Symphony  
<http://www.jeffnet.org/rvsymphony>
- Southern Oregon Visitors' Association  
<http://www.sova.org>
- White Cloud Press  
<http://www.jeffnet.org/whitecloud>

**TUNE IN**

## GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM  
YREKA 89.3 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM

KSKF 90.9 FM  
KLAMATH FALLS

KNCA 89.7 FM  
BURNET/REDDING

KNSQ 88.1 FM  
MT. SHASTA

### NORTHERN CALIFORNIA ONLY:

#### 10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

#### 11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

#### 2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

#### 5:00-6:00pm All Things Considered

The latest national and international news from NPR.

#### 6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

#### 8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

#### 9:00-10:00pm The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

#### 10:00-2:00am The Blues Show

Tom Pain with the best in blues.

### SUNDAYS

#### 6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

### MONDAY-FRIDAY

#### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news with Eric Alan at 6:50, and Russel Sadler's Oregon Outlook at 6:55.

#### 9:00-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Jason Sauls. Includes NPR news updates at a minute past each hour. Ask Dr. Schenck at 9:30 am. As It Was at 10:30am.

#### 3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

#### 5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

#### 6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

#### 8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

#### 10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

#### 10:00-2:00am Monday-Thursday: Jazz

#### 10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

### SATURDAYS

#### 6:00-10:00am Weekend Edition

The latest national and international news from NPR.

#### 10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

### The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

### The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle & Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

## HIGHLIGHTS

### AfroPop

Program listings not available at this time

### Marian McPartland's Piano Jazz

Apr 6 Special visit with Kevin Mahogany

Apr 13 Lalo Schifrin

Apr 20 Makoto Ozono

Apr 27 Bob James

### Confessin' the Blues

Apr 6 Postwar Chicago Blues

Apr 13 Texas Blues, Part II

Apr 20 Harmonica Classics

Apr 27 Jump Blues Classics, Part II

### New Dimensions

Apr 6 Light and Soul with Arthur Zajonc

Apr 13 Psychic Medicine with Judith Orloff

Apr 20 Ancient Egypt, Future Mind with Deepak Chopra

Apr 27 Living the Sacred in Everyday Life with Mary Ann & Fred Brussat

### Thistle & Shamrock

Apr 6 A special look at Celtic music in America, Nova Scotia, and in the movies

Apr 13 Comin' Through the Wry

Apr 20 Back to Brittany

Apr 27 The Cast

A "Heart Healthy" recipe  
from



# Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## SPINACH-LENTIL SOUP

(serves 6)

5 Cups Chicken broth

1 Cup Lentils

1 Tbsp Olive oil

1 ½ Large Onions, diced

1 Small Green bell pepper, diced

1 Celery stalk, diced

1 Can (8-oz) Tomato sauce

¼ Cup Your favorite salsa

10 Oz Frozen chopped spinach, thawed out and drained

In large saucepan, bring 4 cups broth and all lentils to a boil. Simmer 30 minutes.

In large skillet, heat oil over medium-high heat. Sauté onion, bell pepper and celery until tender. Add to saucepan. Add tomato sauce and salsa. Blend well. Simmer 30 minutes. If necessary, thin out soup with remaining broth. Add spinach and stir. Simmer 2 minutes. Salt and pepper to taste and serve.

Calories 8% (158 cal) • Protein 28% (14 g)

Carbohydrate 5% (17 g)

Total Fat 6% (4.8 g)

Saturated Fat 4% (0.97 g)

Calories from: Protein: 34%; Carbohydrate: 41%; Fat: 26%



*Thistle & Shamrock* host Fiona Ritchie.

The  
Beat  
goes on



# The Retro Lounge

with Lars & The Nurse

SATURDAYS  
AT 9 PM

Rhythm & News

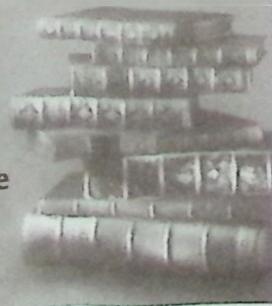
Want someone  
to tell you  
a story?

# Selected Shorts

features some of this country's finest  
actors reading short stories.

Recorded live at New York City's  
Symphony Space.

Sundays  
at 6pm  
on  
Classics &  
News Service



# News & Information Service

KJSK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

## MONDAY-FRIDAY

5:00-7:00am  
**Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*.

7am-9am  
**The Diane Rehm Show**

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am  
**Russell Sadler's Jefferson Exchange**

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

**Anything & Everything with Jason Sauls**

A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

## 1:00PM - 1:30PM

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY  
**Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY  
**51 Percent**

Features and interviews devoted to women's issues.

THURSDAY  
**Latino USA**

A weekly journal of Latino news and culture (in English).

FRIDAY  
**Real Computing**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the *Pacifica News Service*.  
(Repeats at 5:30pm)

2:00pm-3:30pm  
**Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm  
**BBC Newsdesk**

5:30pm-6:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

## 6:00PM - 7:00PM

MONDAY  
**People's Pharmacy**

TUESDAY  
**Larry Josephson's Bridges**

Repeat of Saturdays broadcast.

WEDNESDAY  
**Tech Nation**

THURSDAY  
**New Dimensions**

FRIDAY  
**Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm

**The NewsHour with Jim Lehrer**

The audio of the award-winning PBS TV news program, provided with the cooperation of the *NewsHour* and Southern Oregon Public Television.

8:00pm-11:00pm  
**BBC World Service**

## SATURDAYS

6:00am-7:00am  
**People's Pharmacy**

7:00am-8:00am  
**Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice.  
(Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm  
**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm  
**C-SPAN**

2:00pm-3:00pm  
**Commonwealth Club**

3:00pm-3:30pm  
**One On One**

3:30pm-4:00pm  
**Second Opinion**

4:00pm-5:00pm  
**Larry Josephson's Bridges**

5:00pm-8:00pm  
**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-9:00am  
**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am  
**BBC Newshour**

10:00-11:00am  
**Sound Money**

11:00am-2:00pm  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm  
**Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

# FLOOD From p. II

deluge of thanks afterwards should quell it. (See the Letters to the Editor section, page 16, for a small sampling of response.) Emergencies are decidedly non-partisan in their effects on lives. And public broadcasting—both radio and television—took an equally non-partisan role in response.



ABOVE: A bit of thanks from a local institution.

tener who previously gave money during fund drives: for it's those donations which created the JPR network which was able to give responsive payback in time of dire need. The price of membership never seemed so cheap as in times like these.

**T**hese are surely but a few of the teachings that the flood, great wise guru that it is, has for us. I can't escape the sense—now that enough time has passed for the emotion of this conflict with our intimate Earth partner to settle—that we should all be putting aside our daily routines for awhile to identify all the offered lessons and be sure we have learned them, great and small. As much as with any other intimacy, we need to be highly conscious in processing the difficulties with the relationship, or risk repeating the patterns in future days. We need to create the beautiful by fully facing our role in the creation of our pain. Please, anything but "getting back to normal." In this

society, bent as it is, "normal" is a state in which few of us thrive.

Eric Alan freely admits that it's a lot easier to write articles like this than it is to follow their advice.

The ability of organizations like JPR to respond effectively to a crisis is because of their existence as a true community entity, locally created and supported. JPR can respond to crisis well (as long as the phone lines work) because of the community's ongoing participation on a much more active level. Not only does JPR maintain a professional broadcast staff at a different level than commercial stations, and a very large roster of highly capable volunteers—but those thousands of listeners who already actively participate in the station via contributions and other support are even more active with their efforts when crisis comes. With all the calls and assistance from those citizens, JPR's true number of active "staff members" during the flood must have measured in the hundreds—a situation no commercial station could possibly match. Beyond that iceberg tip, too, was every lis-

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# JEFFERSON ALMANAC

Diana Coogle

## A Literary Tour through April

For Shakespeare, April was a metaphor for the youthful spirit of love. "What say you to young Master Fenton?" cries the host in *The Merry Wives of Windsor*. "He capers, he dances, he has eyes of youth, he writes verses, he speaks holiday, he smells April and May."

For e.e. cummings, too, April stands in for love:

*lady through whose profound and  
fragile lips  
the sweet small clumsy feet of April  
came  
into the ragged meadow of my soul.*

Robert Frost, however, eschews such romanticism in favor of things as they are:

*The sun was warm but the wind was  
chill.  
You know how it is with an April day  
When the sun is out and the wind is  
still,  
You're one month on in the middle of  
May.  
But if you so much as dare to speak,  
A cloud comes over the sunlit arch,  
A wind comes off a frozen peak,  
And you're two months back in the  
middle of March.*

April is a month of movement. First the plum tree blooms; then cold rains return; then grouse flowers and shooting stars erupt in the woods. If daffodils make bright splashes of yellow in the garden, why is the sky so bleak? Well, you know how it is with an April day.

Shakespeare relishes this movement, calling it "the uncertain glory of an April day," but T. S. Eliot, in affinity with Stravinsky, for whom this tortuous path to spring brought the clashing disharmonies and thunderous rhythms of the *Rite of Spring*, regards April with dread:

*April is the cruellest month, breeding*

66

THERE IS SUCH A STIRRING  
IN NATURE  
THAT WE, TOO, ARE PROPELLED  
INTO ACTION.

*Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.*

This cruelty, Eliot says, contrasts with the security and pleasing inactivity of winter:

*Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers.*

The cozy inwardness of winter, the snug warmth of the fire, the sleep of nature that puts everything on hold—it's all so much easier than the malevolent power of spring. There is no drive towards exertion, no insistence on movement; Dylan Thomas's "force that through the green fuse drives the flower" lies latent, and we, too, can live in somnolence. With spring we are forced into activity, pruning trees, digging in the garden, planting vegetables, cleaning house, washing windows. It was so nice in the warm forgetfulness of winter. April is so cruel.

But it's not necessary to be so gloomy about this vernal energy. Listen to Chaucer:

*When April with his sweet shower has  
pierced the drought of March to the  
root,  
and bathed every vein in such  
moisture  
as has power to bring forth the flower;  
when, also, Zephyrus with his sweet  
breath  
has breathed spirit into the tender  
new shoots  
in every wood and meadow, and the*

*young sun  
has run half his course in the sign of  
the Ram,  
and small birds sing melodies and  
sleep with their eyes open in the  
night,  
...then people long to go on  
pilgrimages.*

Let's go to the ocean! Take a trip to Portland! Go see old friends—anything for movement, energy, newness. There is such a stirring in nature that we, too, are propelled into action, going on the road, building fences, making new clothes, as though we have no more control over such activity than the veins of the flowers over the push towards blossom.

Finally, this literary pilgrimage through April must conclude with the most famous April lines of all from the most unknown poet of all. In "April's Husbandry" from Thomas Tusser's *A Hundred Good Points of Husbandry, The Farmer's Daily Diet*, published in 1557, we read,

*Sweet April showers  
Do bring May flowers.*

Tusser was not using but originating a cliche, which is more than Shakespeare, cummings, Frost, Eliot, and Chaucer managed to do with their April lines. Tusser's lines have lived 440 years. And isn't it nice to read them freshly again, after all these years and to recognize the truth of the cliche in the original lines: April showers are sweet indeed, and, yes, they do bring May flowers. ■

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents its 1997 season with eleven plays in repertory. Performances in the Angus Bowmer Theatre include: *King Lear* by William Shakespeare (through Nov. 2); *Rough Crossing* by Tom Stoppard (through Nov. 1); *Death of a Salesman* (through July 13 and Sept. 25-Nov. 1); *Pentecost* by David Edgar (April 23-Sept. 21); *The Magic Fire* by Lillian Garrett-Groag (July 30-Nov. 2). Performances at the Black Swan are: *The Turn of the Screw*, adapted by Jeffrey Hatcher from the story by Henry James (through June 29); *Blues for an Alabama Sky* by Pearl Cleage (April 1-Nov. 1); *Nora*, adapted by Ingmar Bergman from *A Doll's House* by Henrik Ibsen (July 9-Nov. 2). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *As You Like It* (June 10-Oct. 12); *Timon of Athens* (June 11-Oct. 10); *The Two Gentlemen of Verona* (June 12-Oct. 11). (541)482-4331.



Holly Near performs in Ashland.

### Music

◆ The Southern Oregon Repertory Singers, Dr. Paul French, Director, present *Serenade to Music: Musical Settings of Shakespeare* on Friday, April 4 at 8pm at St. Mark's Episcopal Church, Medford and on Sunday, April 6 at 3pm at SOSC Music Recital Hall, Ashland. Highlights include the commissioned premiere of musical settings of Shakespeare sonnets and texts by Portland composer Craig Kingsbury. Guest artists will be Sherril Kannasto, flute, and actor James Finnegan. Tickets are available at Cripple Creek Music in Ashland or Molly Reed Interiors, Medford, or at the door \$9/\$8/\$6. (541)482-6476

◆ The Rogue Valley Symphony presents a gala evening of *Mozart Magic* to celebrate the symphonic opening of the Craterian Ginger Rogers Theatre on April 5. Dessert and serenades from 6:30pm; concert at 8pm. Klieg lights and a red carpet will welcome the audience into a Viennese Coffee House with scrumptious desserts and Viennese coffee, while the Wind Quintet plays Mozart serenades. The all-Mozart concert will feature Marjorie Kransberg-Talvi, concertmaster of the NW Chamber Orchestra and Pacific NW Ballet, playing *Concerto for Violin No. 5* and Patricia R. Leines singing one of Susanna's arias from the comic *Marriage of Figaro*. Conductor Arthur Shaw and the orchestra will

open the concert with *The Marriage of Figaro Overture* and cap the celebration with *Symphony No. 4 (Jupiter)*. Tickets are on sale at the Craterian Box Office. (541)779-3000.

◆ Chamber Music Concerts continues its season with a presentation of the Fifth Annual Georges C. St. Laurent, Jr. Steinway Celebrity Recital with Dubravka Tomsic, Piano, on Saturday, April 12 at 8pm. Featured will be Mozart: *Fantasia in D Minor, K. 397*; Brahms: *Two Rhapsodies, Opus 79*; Ravel: Three pieces from *Miroirs*, Toccata from *Le tombeau de Couperin*; and Chopin: *Four Ballades*. Concerts and pre-concert lectures are held at SOSC Music Building Recital Hall. Tickets are \$21/\$19. (541)552-6154.

◆ A solo recital featuring clarinetist Lori Calhoun will be held in the SOSC Music Recital Hall on April 20 at 8pm. Joining Lori will be pianist Jennifer Schlomming and a string quartet as they present *Premiere Rhapsodie* by Claude Debussy, the *Clarinet Sonata* by Leonard Bernstein, and the *Clarinet Quintet* by Johannes Brahms. The presentation will also include Henryk Gorecki's *Lerchenmusik*. For ticket information, call the SOSC music office at (541)552-6101.

◆ Jefferson Public Radio and the SOSC Program Board continue to present VoxPOP—The Contemporary Singer/Songwriter Concert Series. This month's concert features Dougie MacLean and Cheryl Wheeler on Friday, April 4 at 8pm in the SOSC Music Recital Hall. See the Spotlight section, page 13, for more details. (541)552-6461.

◆ Mick Overman performs an evening of original acoustic music at the Headwaters Building at 4th & C Streets, Ashland, on Saturday April 12 at 8pm. Tickets \$7 advance/\$9 at the door. Available at Cripple Creek Music. (541)482-4154.

◆ Holly Near, accompanied by pianist John Buccino, performs at SOSCs Music Recital Hall on Thursday, April 17 at 8pm. Near has been a pioneer of women's music and an activist for 25 years. Near's voice comfortably embraces country, folk, jazz and musical theater. Tickets \$15 advance/\$17 door. Available at H&H Music in Medford, Cripple Creek Music & Inti Imports in Ashland. (541)482-4154.

◆ Small Potatoes performs at the Ashland Unitarian Fellowship at 8pm on Friday, April 18. Their eclectic music mixes the traditional and original, from jazz, blues, swing, Irish, country and gospel, with some yodeling thrown in. Tick-

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*.



Robert Alston's "Homage to Spanish Martyrs," 1983, on display at the Schneider Museum of Art at Southern Oregon State College.

ets \$8 advance/\$10 door. Available at Cripple Creek Music. (541)482-4154.

◆ Also at the Unitarian Fellowship will be Anton Mizerak, Karl Joseph, Richard Hardy and Chuck Wilson performing an eclectic evening of music on Friday, April 25 at 8pm. Styles will include classical, Latin, and soft meditative instrumentals. Tickets \$8 advance/\$10 door. Available at Cripple Creek Music. (541)482-4154.

### Exhibits

◆ The Schneider Museum of Art is presenting a Retrospective Exhibition of work by Emeritus Faculty member Robert Alston. Concurrent exhibitions feature the photography of Nata Piaskowski, and selections from the private collection of Bud Knapp in Los Angeles. The exhibitions run through April 26. In the new Heiter Gallery are paintings by Keith Boyle, an Applegate Valley resident, and selections from the Bud Knapp Collection from Los Angeles will be shown. Located on the SOSU campus, museum hours are Tuesday through Saturday 11am to 5pm and every First Friday from 5-7pm. (541)552-6245.

◆ Hanson Howard Gallery features traditional paintings by Douglas Campbell Smith, Laura Griffith and Valerie Magee in its April 4-25 *Taste of Ashland Show*. A First Friday Reception will be held on April 4 from 5-7pm at the Gallery. On Friday April 25 from 5-7pm an opening will be held for woodworker Phil Patterson, potter Jeff Patterson and painter Jim Doerter. Their show will run through May. (541)488-2562.

### Other Events

◆ Trillium Books, an imprint of Wellstone Pub-

lications, presents *And the Stars Gave Us Names*, a new collection of poems by award-winning writers Joyce Epstein, Patricia Parish Kuhn, and Sara Jameson. The authors will read excerpts and sign copies at The Book Stop in Grants Pass on April 4 from 6-9pm, and at Barnes and Noble Books in Medford on April 14 from 7-9pm. The collection reflects a joining of mixed voices by three working southern Oregon poets. Engaged by the texture of experience, their themes interact within the human and natural landscape. (541)476-5024.

### Theater

◆ The Boarding House Inn Dinner Theatre Show offers a nostalgic tour through 40 years of America's favorite television theme songs. *TV Tunes and Trivia* will be performed on April 3, 4, 5 and 6 at 5:30pm. Thomas Jayne, chef at the Boarding House, will be preparing a classical French meal to accompany the music. Come dressed as your favorite TV hero or family. Reservations. (541)883-8584.

◆ The Linkville Playhouse presents *Noises Off*, a farce about a farce. As the play opens the audience sees a touring company during a dress rehearsal of *Nothing On*, a conventional farce. Filled with stock characters and caricatures, the play is a reminder that theater really does go on, even when the show falls apart. The play opens Friday, April 18 and continues every Friday and Saturday at 8pm through mid-May. (541)884-6782.

### Music

◆ The Oregon Symphony, under the baton of conductor Murray Sidlin, presents a program of classical and light classical selections on Monday, April 21 at 7:30pm at the Ross Ragland Theater. (541)884-LIVE.

### Other Events

◆ The Favell Museum's 25th annual Art Show gives attendees an opportunity to view the works of 20 well-known western artists from all over the US. Featured artist Don Crowley is a member of the Coun-

CONTINUED ON PAGE 31



The James Dapogny's Chicago Jazz Band performs at Yreka Community Theater.

# A Legacy that will endure forever.

**F**uture generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

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To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.



## RECORDINGS

Maria Kelly

### The Charity of Night

**A**pproaching the deadline for this review, I was stumped. At Jefferson Public Radio, we are inundated by new releases, but at best, most of them are mediocre. When creating a daily music show, the DJ's challenge is to remain fresh; but the greater challenge is to find a complete release that will keep my attention (and yours) for not only the length of the CD, but for the length of this review. And then I heard it—a musical diamond in the rough. With the number of young, new singer-songwriters flooding the market, it is the genius of this veteran that stands out.

We first received a mere single-song release from Bruce Cockburn's new release *The Charity of Night*. The beat was arresting and authentic enough to pique my interest. I found myself anxiously awaiting the arrival of the complete release. When it did, it was everything I expected, and more. I knew from the first track, "Night Train," that this was going to be an exceptional listening experience. I also knew it was to be an expanded artistic effort for Cockburn, a next step that his expertise would encompass with effortlessness and grace.

The driving sound of "Night Train" propels one into the rest of this musical landscape that is rich with texture and talent, full of shadow, illuminating both dark and light. Throughout this release, Cockburn's guitar facilitates the mood and expression of each piece, offering the rhythmic foundation of each and every song. Rob Wasserman on bass creates a tonal point of reference. His bass is ever-present, and his large talent provides both a depth of sound and flourishes of flight from some of the sadness inherent in these songs. I've had the

good fortune of hearing him perform live in concert and thus have a greater understanding of the intensity of his performance. Gary Craig on drums provides the appropriate pace, steady and sure, like the conductor of a driving train; and Gary Burton on vibes adds tonal color and dimension, layers of light to this occasionally dark performance. He fleshes out the skeleton

of Cockburn's sometimes sparse guitar-work and strikes a reassuring note, reminding one of hope. Cockburn's soaring vocals are joined by an angelic host of harmonies, softening the bittersweetness of his sound and the gritty pitch of his spoken word. The harmonies are provided by an illustrious supporting cast, including Patty Larkin, Ani DiFranco, and Bob Weir to name a few. All these strong performances com-

bine to create a Cockburn *tour de force*, an artistic work worthy of the highest acclaim.

With Bruce Cockburn, it is usually the lyrics that pull me in. On *The Charity of Night*, this is no exception. These lyrics reflect a life in transition, wrought with a personal dying yet warm with creative life and expression. He sings of personal struggle, of some regret and letting go, of a surrender to the relief of the cover of darkness, a turning inward to the charitable arms of night. There is a quote on the inside cover of this disc that is taken from the title track, "the damage and the dying done, the clarity of light, gentle bows and glasses raised, to the charity of night." After this protective night of rest, one can begin to consider daylight.

I have always admired Bruce Cockburn and his ability to speak to suffering, both personal and universal. In *The Charity of Night* he gives voice to the injustice of the world, while expressing his own poetry of

pain. This ability to report the objective and, through simple metaphor, share the subjective is a delicate balance, revealing a genuine talent offering a cathartic release. In his sensitive understanding of the human condition, he has the ability to communicate uncomfortable circumstances without leaving the listener in despair. There is always a tenderness in his recognition of the need to continue over life's bridges, some burning, some falling away. Even the darker pieces of this release are accompanied by music to soothe a weary soul, and there are some welcome love songs woven throughout. Some speak to a lover of mythical proportions, haunting and dreamlike, as in "Live On My Mind," and others speak of longing and return as in, "The Coming Rains," or the intrigue of a late night acquaintance set against the bluesy backdrop

# ARTSCENE From p. 29

try Artists of America. This very colorful and outstanding artwork will be on display at the museum April 25 through 27, with an awards banquet on Saturday, April 26. (541)882-9996.

## UMPQUA VALLEY

### Theater

◆ Umpqua Actors Community Theatre presents *Nunsense II* through April 13 in the Betty Long Unruh Theatre in the Fir Grove Section of Stewart Park in Roseburg. Tickets are \$7 and locations are Ricketts Music Store, Emporium, Umpqua Valley Arts Center. (541)957-5291.

### Music

◆ The Fine and Performing Arts Department of Umpqua Community College presents *The 24th Annual Spring Concert* with Director Don Dunscomb and Accompanist Roxann Ellis on April 13 at 3pm. Featured soloist will be Michael Wing, baritone, in the music of Ralph Vaughan Williams and Randall Thompson's *Five Mystical Songs*. Also performing will be the Roseburg Community Band and Roseburg Concert Chorale. Tickets are available at Ricketts Music, Food World, Harvard Avenue Drug, Cellar 100, Ray's Food Place (Myrtle Creek) and Whipple Fine Arts, UCC, or at the door. Tickets \$5. Jacoby Auditorium. (541)440-4691.

◆ Umpqua Symphony Association presents the Skyline Brass, Drama and Music, performing *Peter and The Wolf, Animal Ditties*, and the *Carmen Suite* on Saturday, April 19 at 8pm in Jacoby Auditorium. (541)440-4691.

### Exhibits

◆ The Fine and Performing Arts Department of Umpqua Community College presents *The*



of "Birmingham Shadows." The simplicity in the sadness of "The Whole Night Sky" is a personal favorite.

"Strange Waters" is the final track. It reflects on a variety of powerful images that still live with him, colored by the strange waters of a love that is enticing him to beautiful yet fearfully unfamiliar territory that will most assuredly affect him in an uncertain way. And there are strange waters also running through this release indeed, but it is definitely worth a swim. ■

Maria Kelly hosts *Open Air* on the Rhythm & News Service, Monday through Friday from 9am to noon.

*Clothesline Project* in the Art Gallery April 1 through 30. Featured will be T-Shirts by survivors of domestic violence. (541)440-4691.

◆ Cass Gallery will feature 20 award winning watercolor paintings from the fall show of the Watercolor Society of Oregon. The exhibit will run through April 7. Located at 721 Cass Street in downtown Roseburg. (541)440-2839.

## NORTHERN CALIFORNIA

### Music

◆ Yreka Community Theater continues its 20th Anniversary Season with James Dapogny's Chicago Jazz Band on Saturday, April 12 at 7:30pm. Located at 810 N. Oregon St., Yreka. (916)842-2355.

◆ Redding Symphony Orchestra presents *Spring Strings* on Saturday, April 12 at 8pm. Featuring violin soloists, Eugen Chukhlov and Dmitri Golvko, the perennial spring favorite, *The Four Seasons*, by Vivaldi will be served up, including his delightful sonnets, which describe the season. Other Italian works for string orchestra will be performed and may include Puccini's *Chryanthemums*, *Voyages* by Corigliano and the *String Serenade in E Minor* by Verdi. All concerts will be held at the Redding Convention Center, Civic Auditorium, Redding. (916)244-5818.

◆ Musical Sounds presents Shasta Taiko on Saturday, April 19 at 2pm at McArthur High School, Fall River.

### Exhibits

◆ North Valley Art League presents *Artful Journeys* a one person show by Artist Marge Heilman. Show dates are April 1 through May 3rd. The league will host a Reception on Sunday, April 6th from 1-3pm. Gallery hours 11-4pm Tuesday through Saturday. NVAL, 1126 Parkview Ave., Redding. (916)243-1023. ■



Small Potatoes performs in Ashland.

rroarsqueal  
clickclack  
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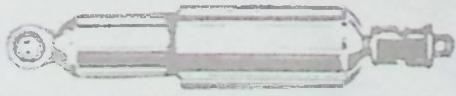
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FROM NATIONAL PUBLIC RADIO



# COMPACT DISCOVERIES

Fred Flaxman

## Upstairs, Downstairs, Villa-Lobos!

**A**t this point in my life I have 1,338 compact discs in my collection containing some 4,500 compositions. I can fit only 1,118 of these CDs in the living room in special shelves designed for them above my stereo equipment. The other 220 have to go downstairs in the recreation room where they remain day after day without ever getting played, waiting for a time when they might be needed for something, anything. Perhaps to illustrate a lecture on "Murdering Your Mother-in-law with Modern Music," or a radio program on "Classical Composers of Outer Mongolia."

Like the old British TV series, "Upstairs, Downstairs," I now have two classes of CDs living in my house. Upstairs composers include most of Brahms, Beethoven, Dvorak, Verdi and Rachmaninov. Relegated to Downstairs are most of Gorecki, Penderecki, Berg, Schoenberg, Sessions, Varese and Honegger, along with some Haydn and Handel. Stamitz would be down there, too, if I allowed him in the house at all. He wins hands down as my least favorite pre-modern composer.

The prolific Brazilian composer Heitor Villa-Lobos (1887-1959), as you might imagine, is split between the two floors. Upstairs is most definitely for his "Bachianas Brasileiras No. 5" for soprano and cellos (11 minutes long), and his even shorter (four and a half minutes) "Choros No. 1" for guitar — both of which I think would make the list of my 100 all-time favorite compositions.

The "Bachianas Brasileiras No. 5" contains, in my view, one of the most romantically beautiful melodies ever written. Yet, like everything I have ever heard by this composer, it sounds distinctly like his music, and couldn't be mistaken for anyone

else's. There are the Brazilian rhythms, the judicious use of dissonance — just enough to sound contemporary, not so much as to interfere with the listener's pleasure.

I have two recordings I like of this piece: one on EMI (CDC 7 474332) with Barbara Hendricks singing; the other on RCA Victor (09026-68538-2) with Renee Fleming. The EMI recording comes with two longer Bach-influenced Villa-Lobos Brazilian compositions, the "Bachianas Brasileiras" Nos. 1 and 7 performed by the Royal Philharmonic Orchestra conducted by Enrique Batiz. These pieces would be kept downstairs if they

weren't inseparable from the upstairs No. 5, but they aren't bad at all.

The RCA recording is a brand new and very exciting release with Michael Tilson Thomas conducting the New World Symphony in the "Bachianas Brasileiras" 4, 5, 7 and 9, as well as the dynamic "Choros No. 10" with the BBC Singers. Talk about Brazilian beats! This piece brings Amazon tribes right through the middle of your living room! And the "Bachianas Brasileiras" No. 4, which begins with a soft, sweet Baroque theme, in the next movement introduces a repetitious single-note percussive instrument which imitates the peeping sound of the araponga bird of northeastern Brazil's open country. The same regional influence continues in the last two movements, one of which makes use of an actual folk song.

I have never heard better performances of these pieces, with more attention to detail and clarity of expression, and I find myself liking this CD even more with each playing. I am so pleased to see Michael Tilson Thomas focus attention on this un-

fairly neglected composer, a man who never gave in to the poisonous influence of Schoenberg's "atonal" movement, as did so many of his contemporaries.

The "Choros No. 1" for guitar is, from beginning to end, one of Villa-Lobos' best melodies — lyrical, rhythmic, catchy, unforgettable, Brazilian to the core. I have it as performed by Michael Cedric Smith, whose credit is unjustly buried in the program notes on the Newport Classic CD: "Xango: Selected Works by Villa-Lobos" (NPR 85518). The CD also includes several other choros from a set of 14 for different instruments and ensembles which Villa-Lobos composed between 1920 and 1929.

The choros were originally popular pieces played by street musicians in Brazil's large cities. The Newport Classic recording features the Quintet of the Americas and the Sine Nomine Singers, and also includes Villa-Lobos' "Trio for Oboe, Clarinet and Bassoon," "Fuga," "Canoes Tipicas Brasileiras," and — of all things — a short piece called "New York Skyline." But of all these works, the only one I could whistle on demand would be the "Choros No. 1." Upstairs it goes!

I have another remarkable Villa-Lobos work upstairs, though it may be more difficult to appreciate than BB5 and Choros 1: the composer's First Piano Concerto.

I first heard the First as a child growing up in the New Jersey suburbs of New York City, listening to classical music radio station WQXR. I still remember the moment when its romantic, lyrical theme first appeared. It is one of those melodies you don't forget; one you can't get out of your mind even if you want to, and I didn't want to.

I went out and purchased the monaural LP, and in the years that followed I literally wore the record out. But I could never find another copy, and I heard it

played on the radio only once more in all these years.

My record didn't call this the "First Piano Concerto," incidentally, just the "Piano Concerto," for, at the time, it was the only one Villa-Lobos had written. Many years later, when the world and I switched from LPs to CDs, I hoped that someone would put out this all-but-forgotten modern masterpiece in a state-of-the-art stereo version, but, of course, no one did — for several years.

Then, all of a sudden, as if by magic, there it was. Not the "Piano Concerto." Not even just the "First Piano Concerto." But a two-CD set of Villa-Lobos' five — count 'em — five piano concertos, four of which I had not at all realized he had written!

The set is on London (430 628-2), performed by pianist Cristina Ortiz with the Royal Philharmonic Orchestra conducted by Miguel Gomez-Martinez. The sound is not the best I've ever heard, but it is acceptable, and it is wonderful to have that great First Piano Concerto theme performed so well — without the clicks and clacks of my old LP.

Villa-Lobos' First Piano Concerto is still my favorite, because it combines catchy tunes with real depth. There are other romantic, Villa-Lobos melodies in the other concertos, but they are less successful, to me, than the First. The Fourth, in particular, is chock full of lyric themes, but is a little too syrupy for even my romantic tastes. Yet it's upstairs. It just can't be separated from its relatives.

## SPOTLIGHT

From p. 13

house circuit for years. Now she's building a national audience based on her ability to charm listeners regardless of their entertainment expectations, political stance or current state of mind.

Cheryl Wheeler is an artist of contrasts. Much of her music is introspective; yet her stage presence is often sarcastic, cynical and cutting to the point of hilarity. She punctuates her sets with comic diatribes on subjects ranging from gun control to television's Home Shopping Channel. She is known in folk circles as a songwriter's songwriter, equally adept at creating gems for glittering Nashville stars (Bogguss had a huge hit with Wheeler's "Aces") as she is at writing simple autobiographical folk tunes about frisky dogs or elderly neighbors.

As the number of people who have seen Cheryl Wheeler perform live grows, her star rises even further. A sold out crowd at the Britt Festival in August brought her back for an encore with a standing ovation when she opened for Nancy Griffith. Many in the audience that night were first in line purchase tickets to see Cheryl Wheeler again on April 4.

Few tickets remain for the performance, but the growing audience makes it certain Cheryl Wheeler will be performing around these parts for many years to come.

Tickets for the Dougie MacLean/Cheryl Wheeler concert are \$19 general public/\$12 SOSC students.

For more information or to order

tickets, call (541)552-6461.

Tickets are also available at Cripple Creek Music in Ashland, SOSC Raider Aid, and the Educational Resource Center on the lower level of the Rogue Valley Mall. All concert proceeds benefit Jefferson Public Radio.

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FROM NATIONAL PUBLIC RADIO



## BOOKS

Alison Baker

### Life in Double Time: Confessions of an American Drummer

By Mike Lankford

Chronicle Books, 1997, \$22.95

In my hometown there were two places where teenagers could dance. Nerds went to sock hops at the high school gym, while hoods went out to the Armory on Saturday nights and lurked in the parking lot among the jeeps, smoking.

But in the late sixties Montgomery Ward moved out to the mall, and some clever entrepreneur opened a teen nightclub in their abandoned downtown store. The Jefferson Landing (get it?) was dark, crammed, hot, and loud. If you showed up at the Landing you were, by definition, not a nerd. Hoods, on the other hand, seemed to avoid it. The Landing had real bands, from Indianapolis and even Chicago. For many years I owned a napkin that bore the autographs of the members of the New Colony Six, as well as a bangle that flew off a cymbal their drummer hit too hard. (I must have scrambled for that. How dignified.)

Those hormone-rich nights at the Landing rushed back to haunt me when I read *Life In Double Time* and found myself immersed in the adolescence of one of those drummers—someone who played the gyms, the Armories, and the Landings, and then went on the road with a couple of actual black blues musicians from Chicago's south side.

Now, I am not much into music, and I find the contemplation of my own or anyone else's adolescence almost unbearably grim. But this book fascinated me, from the day young Mike heard his first live band (at the "Teen Club") through his last painful

gigs with "Salt and Pepper" toward the end of what he calls a "...dismal trip that seemed to go on forever."

Mike Lankford grew up in a small town in Oklahoma, and after working for four months to earn the down payment, he bought his first drum set at the age of fourteen.

Then, he says, "I began a long private agony." Playing the drums was not as easy as it looked. "When Rod [his teacher] picked up a stick, that stick became inspired. When I picked up the same stick it lost all balance, became as big as a log, and refused to read my mind."

But he persevered, and by the time he had his driver's license he and his various bands were play-

ing gigs in small towns all over southern Oklahoma and northern Texas. This section of the book, "Apprentice," ends with "the ultimate experience for high school rock 'n' roll musicians." His band—The Fabulous Disasters—wins a Battle of the Bands, complete with Mike's first perfect drum solo.

In Part II, "Journeyman," Mike and his bands perfect their techniques and develop their styles, and move on to bigger and better venues—bars, a Woodstock-style festival. But personality problems proliferate, and finally, out in the parking lot of Max's Lounge, amid insults to each other's mothers, the latest band breaks up—leaving Mike available when he gets a call from a couple of blues musicians who have just lost their drummer.

In "Living the Life," Mike joins Salt & Pepper—what his mother called "a Negro

band headed for parts unknown"—and hits the road with Vince and Dennis. This turns out to mean driving down endless highways in vile weather to a succession of lowlife bars, staying in godforsaken hotels and eating the cheapest food they could find. Not to mention the ubiquitous personality conflicts, or Vince's booze and heroin habits.

What keeps the attention of a non-musical reader who knows zilch about drums? Lankford has a very funny, self-deprecating attitude. He spares himself nothing, from his earliest lessons on. "I started the right hand on the cymbal, laying down the count, added the bass drum and everything was going fine, but as soon as I stuck in the left hand and left foot things got wobbly...I lost the tempo first, then my left foot jumped off the hi-hat, then the bass drum sped up while the snare slowed down. It all hung together for maybe an instant before collapsing like a house of cards."

Mike Lankford loves drumming. And finally, years after the first mortifying lessons in the garage, he can say of an evening in Dallas, "The closest I ever came to slinging lightning bolts from the drum set came that night. Listening to Vince, I didn't play over him but kept mostly behind him, playing the song in my mind four bars ahead, knowing everything long before I did it...floating on the back edge of the backbeat and hitting it hard." In his book he has managed to capture the love, not of fame, or of attention, or of the product of his work, but of the work itself.

I don't know drums, but I think I understand how Mike Lankford feels about playing. Sometimes, when I come in from my writing shack gnashing my teeth, tearing my hair, and weeping at the knowledge that I will always be a failure, my Companion becomes concerned.

"Gee," he says. "Maybe you should quit writing and do something you like."

I stare at him incredulously. "But I love writing!" I say.

Maybe I should write a book about it.



# POETRY

## Changing the Alternator Belt on Your 504

BY CLEMENS STARCK

1

To do this the radiator  
must be removed. Two bolts on top,  
three  
on the bottom, and disconnect  
the hoses.  
Four small screws, and the shroud  
comes loose. This leaves  
the radiator free.

Lift it out carefully. Set it  
outside the garage, on the gravel.  
Take five.  
Smoke.  
Contemplate the plum tree.

2

If the soul took shape  
it might look like that—a cloud of white  
blossoms  
throbbing with bees...  
In the rank grass,  
daffodils flaunt their yellow message.  
Six fat robins  
skitter across the pasture.

It makes no sense.  
Eddie Rodriguez is dying. You know  
that you are dying too,  
and still there is spring  
and fixing cars.

3

With the radiator out,  
the rest is easy.  
After replacing the belt, reverse the pro-  
cedure:  
radiator, hoses, anti-freeze.

Turn on the ignition.  
Be brave. Be sad. Check for leaks.  
Wipe your greasy hands on a rag.  
Drive on,  
brother, drive on.

for E.R., 1945–1987

## In the Meantime

Spiritual efforts may come to nothing;  
right behavior's not easy to form.  
In the workshop I put my tools in order  
and sweep the floor—  
sawdust and shavings, three bags full.

Idly I pick up a handsaw,  
inspecting the blade for true.  
This saw has a life, it uses my hands  
for its own purpose. Lucky,  
to know your own uses!

In the meantime I stay busy.  
Emery cloth and steel wool  
will take the rust off metal. Linseed oil  
rubbed into the handles  
keeps the wood alive.

*In December, Clemens Starck spent a week in the Rogue Valley reading at SOSC and Bloomsbury Books in Ashland, and working in four high schools—Eagle Point, Central Point, South Medford, and Ashland. This month's poem appears in Journeyman's Wages (Story Line Press), which won the 1996 Oregon Book Award for Poetry*

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,  
Ashland, OR 97520. Please allow two to four weeks for reply.

Alison Baker lives in Ruch, Oregon. She will begin six months of theatre reviews with the May issue of the *Jefferson Monthly*.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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